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The purpose of the journal is to publish the results of the latest research that are rich in new, innovative ideas and has its own concept, which stimulates debate on topical issues in these areas.

The language of articles can be English, Russian and Uzbek. Other Turkic languages are also welcome. We do not publish economic analyses or political articles.

In addition to research articles, the journal announces book and literary work reviews, conference reports and research project results.

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Mariya Sabtelni tadqiqotlarida Hirot madaniy muhiti tavsifi

Gulandom Yuldasheva¹

Abstrakt

Hirot shahrida Alisher Navoiy va Abdurahmon Jomiyning saroy madaniy muhitida tutgan o'rne beqiyos bo'lib, mazkur muhitdan ko'plab shoirlar, tarixchi, musavvir, xattot va bastakorlar yetishib chiqqan. XV asr islom olami uchun namuna bo'lgan Hirot madaniy muhiti Xuroson va Movarounnahrning tarixida o'zining o'chmas izini qoldirdi.

Maqolada kanadalik olim Mariya Sabtelning dissertatsiyasiga asoslanib XV asrda – Sulton Husayn Boyqaro hukmronligi davridagi Hirot madaniy, ijtimoiy-siyosiy hayotidagi muhim shaxslar haqida ma'lumot beriladi.

Kalit so'zlar: *Hirot madaniy boyliklari, Temuriylar, Uyg'onish davri, miniatyura, tazkirachilik, saroy kutubxonasi.*

Kirish

XV asr temuriylar davri Hirot madaniy muhitini tadqiq etish bo'yicha uzoq Kanadada ham ko'p yillar davomida qator ilmiy ishlar olib borilgan. O'zbek adabiyotshunosligida Alisher Navoiy ijodiy merosining xorijda o'rganilishi bo'yicha H.Ismatullayev, A.Abdualazizov, A.Erkinov va ko'plab olimlar tadqiqot o'tkazganlari ma'lum. Kanadaning o'zida IX – XVI asrlar Xuroson va Movarounnahr tarixi va adabiyoti bo'yicha Toronto universiteti professorlari Elizar Birnbaum (1930-2019) va Maria Sabtelnilar tomonidan bir qancha ilmiy tadqiqotlar olib borilgan. Birnbaum dunyo olimlari orasida turkiy, arabiy, forsiy va ibroniy tildagi birinchi manbalarni o'qib, dunyo qo'lyozmalari katalogini nashrga tayyorlash bo'yicha nom qozongan yirik sharqshunoslardan edi. Elizar Birnbaum temuriylar davrida Alisher Navoiydan oldin yashab ijod qilgan turkiyza-bon shoirlar Lutfiy, Sakkokiy, Atoiy,

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Gadoiy kabi yirik ijodkorlarning asarlari ustida chuqur tadqiqotlar olib borgan olimdir [Birnbaur 1983].

Maria Sabtelni hozirgi kunda Yaqin Sharq tillari va Sivili-zatsiyalari kafedrasida (the Department of Near Eastern Languages and Civilizations) ishlaydi. Sabtelni sharqshunoslikning turli yo'nalishlari, shu jumladan, o'rta asrlar Islom Sharq tamadduni Eron adabiyoti va tarixi mutaxassisi, temuriylar davrining bilim-doni, o'rta asrlarda vaqfning Islom Sharqidagi o'rni kabi qator asar va maqolalar muallifi sanaladi. Uzoq yillar davomida temuri-ylar davri madaniy muhiti bo'yicha tadqiqotlar olib borgan va davom ettirayotgan olima sifatida ham ilmiy jamoatchilikka yaxshi tanish [Sabtelni 1979]. Olima birlamchi manbalarni arab, fors, turkiy, nemis, fransuz, rus tillarida o'qishni uzoq yillar davomida o'z tajribasida qo'llab kelmoqda. Uning sharqshunoslik sohasiga bo'lgan ishtiyoqi G'arb va Sharq olimlari orasida alohida diqqatga sazovor. Professor Sabtelnining tadqiqotlari Yevropa va Amerika, Kanada va Osiyo konferensiyalarida e'lon qilingan bo'lib, olima 40 yillik vaqt davomida mazkur mavzularda tadqiqotlar bajarib kelmoqda.

Temuriylar davri va uning G'arbda yoritilishi

Maqola uchun Maria Sabtelnining dissertatsiyasi asos qilib olindi. Maria Sabtelni XIV – XVI asrlarda temuriylar saltanatida-gi tarix, geografiya, iqtisod, xayriya ishlari, ma'muriy-davlatchilik, ijtimoiy-siyosiy jihatlarini o'rganish bilan bir qatorda madaniy yutuqlarning butun Islom Sharqiga ta'siri masalalari yuzasidan ham tadqiqotlar o'tkazib kelmoqda. Bu borada olimaning 1979-yili Garvardda yoqlagan "Temuriy Sulton Husayn Boyqaro saroyi adabiy muhiti va uning siyosiy ahamiyati" [Sabtelni, 1979] doktor-lik dissertatsiyasida XV asr Hirotning adabiy-ma'rifiy yuksalishi-ni sabab va rivojlanish jarayoni atroflicha tahlil qilingan. Disser-tatsiyada davr tazkirachiligi asosiy manba sifatida olinib, tarixiy janrdagi xotira-memuar asarlarning ahamiyati ham yoritilgan.

Alisher Navoiy (1441-1501) saroy madaniy markazining yo'l boshchisi sifatida tanilgan va ijod ahliga homiylik qilgan yir-ik madaniyat arbobi edi. Bu davr G'arb sharqshunoslari tomoni-dan "Temuriylar Uyg'onish davri" [Sabtelni 1983, 122] sifatida qayd etilgan. Temuriylar davri adabiyoti va san'atining yuksalishi so'nggi temuriy shahzoda Sulton Husayn Boyqaro (1469-1506) davri sanaladi. Zamondosh adiblar tomonidan manbalarda ko'plab ma'lumotlar qoldirilgan. "Tazkirat ush-shuaro" (1487) asari mu-

allifi Davlatshoh Samarqandiy (v.1494/5) hukmdor o'z qo'l ostidagilarning har bir ishida yo'nalishini belgilab berishi bilan ustun bo'lib, Sulton Husayn Boyqaro ham o'z zamonasida san'at ahliga g'amxo'rlik va unga homiylik qilish bilan mashg'ul bo'lgan, deb ma'lumot beradi. Faxriy Hiraviy esa "Majolis un-nafois"ni fors tiliga qilgan tarjimasida saroy madaniy hayotining peshqadam arboblardan Alisher Navoiy haqida ko'plab tengi yo'q va iqtidorli xattot, hofiz, mashshoq, zarhalchi, musavvir, muammo ustalari va shoirlar uning homiyligida yetishdi; bunday iqtidorlar boshqa bir joyda shunchalar miqdorda kuzatilmagan edi [Sabtelni 1983, 123-124], deydi.

Saroydagi madaniy faoliyatning rang-barangligini, Sulton Husayn Boyqaroning hukmronlik davrini tasvirlashda Mirzo Muhammad Haydarning (v. 1551) "Tarixi Rashidiy" (1547) asari ham manba bo'lib hisoblanadi. U saroyda faoliyat yuritgan turli kotib-u xattotlar, hofiz-u musiqachilar, musavvir va zardo'zlarni sanab o'tib, saroyning oliy tabaqali va zodagonlari hayotining yorqin manzarasini chizadi. U Sulton Ali Mashhadiy, Mavlono Alouddin, Sulton Muhammad Xondan, Qosim Shodi Shoh, Mavlono Muhammad Abrishamiy kabi xattotlar nomlarini eslab, "Yuqorida sanab o'tilgan guruh shunday guruh ediki, ilgari ham, keyin ham bunga o'xshashi topilmadi", - deb ta'kidlaydi [Sabtelni 1983, 123]. U tilga olgan xonanda va sozandalardan Hofiz Bosir, Hofiz Hasan Ali, Xoja Abdulloh Marvarid, Sayyid Ahmad G'ijjakiy, Mutahhar Udiy, Ustad Qul Muhammad, Ustad Haydarshoh Balaboniy va Ustoz Shayxi Na'iylar saroy hayotida betakror san'at namunalari yaratganlari qayd etilgan. XV asr islom miniatyura san'atining eng mashhur miniatyurachi va qo'lyozmalarni kitobat san'at durdonalariga aylantirgan ustalarning mehnati beqiyosdir. Xususan, Shoh Muzaffar, Kamoliddin Behzod, Qosim Ali, Maqsud Mirak Naqqosh, Mulla Yusuf va Mavlono Darvish Muhammad kabi musavvirlar ijodi natijasida Islom Sharq miniatyurasida takrorlanmas asarlar yaratildi va keyingi asr Shayboniixon davlati madaniy hayotida ham katta maktab vazifasini o'tadi [Sabtelni 1983, 125].

Shuningdek, tarixiy manbalardan Mirxondning "Ravzat us-safo" (v.1498), Xondamirning (v.1535/6) "Habib us-siyar", "Das-tur ul-vuzaro" asarlari, odob-axloq tamoyillari faylasufi Husayn Voiz Koshifiyning (v.1504/5) "Axloqi muhsiniy", "Ravzat ush-shuhado" va "Anvori Suhayliy" asarlari, o'g'li Faxriddin Ali Safiyning (v.1532/3) Naqshbandiya tariqati tarixi uchun bebaho bo'lgan manbasi "Rashahatil ayn al-hayot" asarlari Hirot madaniy muhiti-

ning yuksak ijod namunalari andir. O'z davrida bitilgan tazkiralardan Alisher Navoiyning "Majolis un-nafois", Faxriy Hiraviyning "Majolis un-nafois"ning fors tiliga "Latoyifnoma" nomi ostida qilingan tarjimasi, Davlatshoh Samarqandiyning "Tazkirat ush-shuaro", Som Mirzoning "Tuhfayi Somiy", Muhammad Haydarning "Tarixi Rashidiy", Bobur Mirzoning "Boburnoma", Vosifiyning "Badoye' ul-vaqoye", Abdulla Marvaridning "Sharafnoma" [Sabtelnı 1979, 20] asarlari joy olgan.

Hirotning hashamati hayoti manbalarda

Dunyoning turli joylaridan barcha turdagi mollar Hirotning gavjum bozorlariga keltirilgan. Shaharning salobati juda hashamatli bo'lgan, aholisi ham shunchalik ko'p ediki, "Ravzat ul-jannat fi avsafiy madinati Hirot" (1491/2) muallifi Muinaddin Isfizariyning yozishicha, agar shaharga 200000 yoki 300000 boshlik qo'shin kiritilsa ham shaharning kattaligidan shuncha odam bemalol sig'ib ketardi. 1506-yili Hirotga kelgan Bobur Mirzo shaharning ulug'vorligidan ta'sirlanib yozishicha, butun dunyoda Sulton Husayn Mirzo hukmronligida yaratilgan Hirotdek shahar yo'qligi, uning sa'y-harakatlari tufayli Hirotning ulug'vorligi va go'zalligi o'n barobar, to'g'rirog'i, yigirma barobar ortganligini aytadi [Sabtelnı 1979, 11].

Sulton Husayn Boyqaro o'g'illari Bobur Mirzoni may ichishga ko'ndirganlaridan keyin Bobur shahardagi hashamatga urg'u berib, bu yerda bo'lmasa, qayerda ichishim mumkin, deya ishora qiladi. Hashamat va qulaylikning bari shu yerda jam bo'lgan, deb yozadi [Sabtelnı 1979, 11].

XV asr temuriylar davlatida suyurg'ol amaliyoti natijasida Alisher Navoiy kabi maxsus yer egalari ixtiyoriga katta moliyaviy zaxiralar topshirilgan edi. Navoiy yerlaridan tushgan bir kunlik daromadining o'zi 18 ming shohruxiya kepakdan yoki 75 ming dinorgacha baholangan. Aniq raqam qanday bo'lishidan qat'iy nazar, Xuroson bo'ylab, ayniqsa, Hirot shimolida joylashgan yerlar mulkdori sifatida Navoiy o'sha davrning eng boy kishilaridan biri bo'lgan. U Husayn Boyqarodan hech qanday daromad olmaganı qayd etilgan, balki har yili unga hadya tarzida shaxsan o'zi katta miqdorda pul berib turgan. Navoiy o'z daromadini keng ko'lamli faoliyatni moliyalashtirish, jumladan, Hirot va uning atrofidagi 370ga yaqin inshoot va me'moriy majmualarnı vaqf yerlariga topshirishga sarflagan. U she'riyat ahli, sozanda-yu xonanda va madaniyat namoyandalarining ijodiga homiylik qilishdan

tashqari, ularning yashashi va turmushidan ham xabardor bo'lgan [Sabtelni 1979, 14].

Sohibqiron Amir Temur (1370-1405) vafotidan keyin Shohrux Mirzo (1377-1447) davrida temuriylar saltanatining siyosiy markazi Samarqanddan Hirotga ko'chdi. Sharafiddin Ali Yazdiy, Hofizi Abru, Abdurrazzoq Samarqandiy, Nizomiddin Shomiy kabi tarixchi va shoirlarga homiylik qilish, hashamatli me'moriy majmualarni barpo qilish yo'li bilan Shohrux Mirzo Hirotning kelajakdagi ulug'vorligiga asos solgan davlat arbobi va podshohi edi. Uning qo'lyozma nashrlarga va kitobat san'atiga bo'lgan muhabbati saroy kutubxonasining (rassomlarning ustaxonalari bo'lgan podshoh kutubxonasi) yaratilishida namoyon bo'ldi va Rashididdinning "Jome ut-tavorix" asari ustida xattot, naqqosh va musavvirlarning kitobat faoliyatining olib borilishida o'z aksini topdi. Shohruxning Xitoyga yuborgan madaniy va tujjoriy elchilari o'zaro madaniy almashinuvlarga imkoniyat tug'dirdi va temuriylar davlati tasviriy san'at uslubining rivojlanishida ulkan ta'sir ko'rsatdi [Sabtelni 1979, 15].

Bu podshohga Navoiy "Majolis un-nafois"da: "Xoqoni Said Shohrux Mirzokim, avlodi va amjod orasida sohibqiron otasining qoyim maqomi bo'ldi. Ham nazmg'a mashg'ulluq qilmas erdi, ammo xo'b bayt va yaxshi so'zlar ko'p ul hazratdin ham voqe' bo'lur erdi", deb ta'rif bergan [Navoiy 1997, 156].

Otasining madaniy faoliyatini 1414-1433-yillarda Hirot hokimi bo'lgan Shohruxning o'g'li Boysung'ur Mirzo yanada yuksak pog'onaga olib chiqdi. Temuriy shahzodalar orasida o'zining kitobxonligi bilan tanilgan Boysung'ur Mirzo saroy kutubxonasi ustaxonalarida qirqta xattot faoliyat yuritishiga butun sharoitni yaratib bergani haqida ma'lumotlar qoldirilgan [Sabtelni 1979, 16]. Islom madaniyati bilimdoni Robert Xillenbrand ham bu ma'lumotlarni tasdiqlab, ustaxonada qirqta san'at namoyandalari orasida kotib, kitob bezatuvchisi, zarhalchi, chodir tikuvchi, sahhof, charm ustasi va me'morlar qizg'in faoliyat yuritganligini aytadi. Ba'zi ustalar esa bir necha hunarning mohir egasi bo'lgan. Ularning ba'zilari mehnati tufayli podshohning yaqin mulozimi darajasiga ko'tarilgan. Hirot maktabining hashamatli kitobat namunalaridan "Kalila va Dimna"ning ikki nusxasi, saylanma "Devon", Sa'diyning "Guliston"i (1426) hamda Firdavsiyning "Shohnoma" (1429) asarlari hozirgacha saqlanib qolingan [Hillenbrand 2021, 231-233].

Navoiy "Majolis un-nafoisda" Boysung'ur Mirzo haqida ta'riflab quyidagilarni yozgan: "Boysung'ur Mirzo – xushtab' va

saxiy va ayyosh va hunarparvar podshoh erdi. Xattot va naqqosh va sozanda va go'yandadin muncha benazir kishikim, aning tarbiyatidin orog'a kirdi, ma'lum emaskim, hech podshoh zamonida paydo bo'lmish bo'lg'ay. Ulcha imkoni bor, olamni xushluq bila o'tkardi. Derlarkim, bu matla' aningdurkim:

*Nadidam on du rux, aknun du moh ast,
Vale mehrash base bar joni mo hast.*

Taxallusi budurkim:

*G'ulomi ro'i u shud Boysung'ur
G'ulomi xubro'yon podshoh ast* [Navoiy 1997, 158].

Boysung'ur Mirzo rahbarligi ostida Firdavsiy "Shohnoma"sining mukammal nashrini tayyorlab, hashamatli kitob qilib chop ettirdi. Otasi singari u ham Xitoyga elchilar yuborishda davom etdi va 1419-1422-yillari uyushtirilgan safarga rassom G'iyosiddin Naqqoshni bosh elchi etib tayinladi. U san'at ustalarining ulkan madaniy homiysi bo'lib, u haqida Davlatshoh shunday yozgan: "Iste'dodda ham, iste'dodni rag'batlantirishda ham u butun dunyoga mashhur edi. Uning zamonida xattotlik va she'riyat yuksak qadr-qimmatga erishdi, shuhrati tufayli uzoq-yaqindan unga xizmat qilish uchun san'atkorlar, ilmi kishilar yetib keldi. Eski sultonlardan birortasi ham Boysung'urdek hashamatli jamiyat va ulug'vorlikda yashamagan edi" [Sabtelni 1979, 16].

Demak, Amir Temurdan so'ng barcha temuriy hukmdorlarning bir asr davomidagi sa'y-harakatlari va yutuqlari natijasi o'laroq temuriylar madaniyati an'anasi tashkil topdi. Chunonchi, bu an'ana Hirotidagi Sulton Husayn Boyqaro saroyi yutuqlarini o'zida mujassam etgan bo'lsa, ular Shohrux Mirzo va hatto Amir Temurning o'z davrida boshlangan jarayonning cho'qqisini ifodalaganligi, shuningdek, Husayn Boyqaro hukmronligi davrida Xurosonda temuriylar siyosiy hukmronligining tugashi bilan bog'liqdir [Sabtelni 1979, 17].

Shunday qilib, Sulton Husayn Boyqaroning xayrixohligi bilan Hirot shahrining gullab-yashnashiga sababchi bo'lgan yutuqlar temuriylar davri an'anasiga aylangan edi. Sababi, Sulton Husayn Boyqaroning erishgan yutuqlari bobosi Amir Temur boshlab bergan yuksak madaniy an'analarning davomi sifatida san'at va adabiy jarayonning jadallik bilan rivojlanishida o'zini namoyon qildi. Qolaversa, Sulton Husayn Boyqaro zamonidagi Hirot madaniyati taraqqiyoti temuriy bo'lmagan homiylar rahnamoligida ham to'xtab qolmadi. Bu hodisa bir-biriga raqobatchi saroylar faoliyat-

ida ham o'z aksini topdiki, turkman hukmdorlari Oqqo'yunlilar-ning Tabrizdagi saroyi dastlab Uzun Hasan (1466-1478), so'ngra Yoqubbek (1479-1490) davridagi erishilgan madaniy yutuqlarining rivoj topishida namoyon bo'ldi [Sabtelni 1979, 17].

Navoiyning temuriylar saroyidagi mavqeyi

Sulton Husayn Boyqaro saroyi madaniy markazini egallagan Alisher Navoiyning nufuzli mavqeyini inobatga olgan holda Navoiyni Hirot saroyida madaniy faoliyatning nazoratchisi bo'lgan desak, mubolag'a bo'lmaydi. Albatta, Navoiy o'zining adabiy qiziqishlariga sherik bo'lgan o'z mulozimlari qamrovida edi. Bular saroy faoliyatida uning eng yaqin maslahatchilari va shaxsiy majlislarida doimiy vakolatga ega bo'lgan tanqidchilar sifatida faoliyat yuritgan [Sabtelni 1979, 96].

“Badoye’ ul-vaqoye”da Alisher Navoiy bilan bog'liq hikoyatlarda eng ko'p tilga olinganlar Sohibdoro, Xalil Sahhof, Muhammad Badaxshiy, Xoja Tayobodiy, Banoiy va Shayx Bahlul shaxslaridir. Bir latifada Alisherga jamoat va davlat ishlarida ishonchli maslahatchilar (mustashar va mu'taman) safini egallagan Muhammad Badaxshiy, Sohibdoro, Mahmud Tayobodiy, Shayxum Suhayliy, Asafiy nomlari tilga olinadi. “Majolis un-nafois” va uning tarjimalarida Navoiyning do'stlari sifatida quyidagilar tilga olinadi: Shayxim Suhayliy, Sohibdoro, Nodiriy, Pahlavon Muhammad, Shayxzoda Ansoriy va Xo'ja Fasihiddin Ibrohim [Sabtelni 1979, 97-98].

Abdurahmon Jomiy ham so'nggi temuriylar davri adabiy sahnasida muhim o'rin egallagan ulkan shoirdir. Jomiy doimo Navoiy bilan birga Husayn Boyqaro saroyida adabiy sahnada hukmronlik qilgan katta shaxs sifatida tasvirlangan. Darhaqiqat, o'sha davrga oid birlamchi manbalarning deyarli barcha mualliflari (Xondamir bundan mustasno) Jomiy nomini o'sha davr shoir va yozuvchilarining “Boyqaro shoirlari ro'yxatining boshida” qo'ygan. Navoiy ustozini tazkirasining uchinchi bobida ta'riflangan guruhning “boshi va rahbari” deb ataydi. Ammo Jomiy Navoiy kabi saroyda to'g'ridan to'g'ri ishtirok etmagan, natijada saroyga, Navoiyga va uning atrofidagi shoirlarga nisbatan yondashuvi juda o'ziga xos edi [Sabtelni 1979, 105].

Buyuk hazrati Bahouddin Naqshbandning davomchisi bo'lgan Sa'diddin Koshg'ariyning (v. 1456) shogirdi sifatida Jomiy o'sha paytda Samarqandda joylashgan naqshbandiya tariqatining Hirotidagi vakili bo'lib, obro'-e'tibori juda baland edi. Buni faqat

o'sha davrning buyuk fors yozuvchisi sifatidagi obro'-e'tibori bilan bog'lashadi. Garchi tazkirachilar Jomiy haqidagi eslatmalarida shunga ishora qilsalar ham, ular deyarli har doim Jomiy juda mashhur bo'lgan, hech qanday ta'rifga muhtoj bo'lmagan va uning xizmatlari ta'riflab bera olmaydigan darajada ulug' bo'lgan, degan da'volarni aytadilar [Sabtelnı 1979, 105].

Xulosa

Xulosa shundan iboratki, Hirot madaniy maktabida yetishib chiqqan san'at namoyandalari va kitobatchilikdagi hunarmandchilik ustalari butun Sharq olamiga ilm-fan, madaniyatni jadal ravishda yoyilishida katta o'rin tutdi. XV asrda Sulton Husayn Boyqaro saroyida madaniy davralarning rahbarligini bajargan Alisher Navoiy va Abdurahmon Jomiy qator shoir, yozuvchi, muammo ustalari, tarixnavis, miniatyurachi, xattot, mashshoq, bastakor va shunga o'xshash fozil shaxslarni yetishtirib berdi. Butun Sharq olamida Hirotning hashamatli bog'-rog'lari, qurilgan inshootlari, vaqfga atalgan majmualari, betakror kitobat namunalari musulmon olamida mashhur bo'ldi. Sulton Husayn Boyqaro saltanatini Sharqning eng ko'rkam shahri Hirotni Yevropaning Rimiga solishtirib, hashamati boshqa bir shaharda topilmas deb ta'rifladilar.

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A description of the cultural environment of Herat in the studies of Maria Sabtelni

Gulandom Yuldasheva¹

Abstract

The cultural environment of Herat, which was a model for the Islamic Eastern world of the 15th century, had a long imprint in the future reigns of Khurasan and Movaraunnahr.

Article discusses the views of the Canadian scholar Maria Subtelny on the art and cultural figures of Herat under Sultan Husayn Baykara's reign in the 15th century. Alisher Navoi and Abdurrahman Jami's role in the cultural environment of the court was tremendous, which brought up many writers and poets, historians and miniaturists, artists and composers.

Key words: *cultural values of Herat, Timurid Renaissance, miniature, historiography, court library.*

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MAQOLA TAQDIM QILISH TALABLARI

O'zbekiston: til va madaniyat (O'zTM) – zamonaviy O'zbekiston (sobiq Turkiston) bilan bog'liq bevosita Markaziy Osiyo mintaqasini birlashtiradigan til, tarix, san'at, etnografiya, madaniyat va ijtimoiy fanlar sohalarini qamrab olgan ilmiy jurnaldir. O'zTM munozarali, zamonaviy, innovatsion, konseptual jihatdan qiziqarli, original mavzudagi ilmiy tadqiqotlarni nashr qiladi. Jurnal lingvistika, adabiyotshunoslik, tarjimashunoslik, din, falsafa, ilohiyot, fan, ta'lim, metodika, sotsiologiya, psixologiya, tarix, madaniyat, san'at, etnologiya, etnografiya, antropologiyaga oid ilmiy yo'nalishdagi maqolalar va taqrizlar hamda konferensiya hisobotlarini qabul qiladi.

I. Maqola taqdim etish uchun umumiy talablar

Qo'lyozmalar o'zbek, ingliz, rus, fors, shuningdek, boshqa turkiy tillarda ham qabul qilinadi. Agar muallif o'z maqolasini jurnalning muayyan sonida nashr ettirmoqchi bo'lsa, unda qo'lyozma jurnal nashridan kamida besh oy oldin taqdim etilishi lozim.

Qo'lyozmalar MS Word (.doc) formatida (uzlangcult@gmail.com) elektron pochta-siga yuboriladi. Iqtiboslar va izohlar uchun MS Word menejerini qo'llash mumkin.

Barcha qo'lyozmalar tahririyatga muallif (mualliflar) haqidagi qisqacha ma'lumot bilan taqdim etiladi.

Asosiy matn *Times New Roman* shrifti, 14 hajm, satr oralig'i 1 interval, hoshiyalar chapdan 3 sm, o'ngdan 1,5 sm, yuqori va pastdan 2 sm bo'lishi kerak.

Maqolalar *The Chicago Manual of Style, 16th Edition* formatida shakllantiriladi. Maqola matni 3 000–5 000 so'zdan iborat bo'lishi kerak.

O'zbek va ingliz tillarida 100–150 so'zdan iborat abstrakt (annotatsiya) va 5–10 so'zdan kam bo'lmagan kalit so'zlar (o'zbek va ingliz tillarida). Abstraktda maqolaning qisqacha mazmuni va dolzarbligi, tadqiqot natijalari aks etishi lozim.

Adabiyotlar ro'yxati 5 sahifadan oshmasligi kerak.

Kitobga taqriz (ingliz yoki boshqa tillarda bo'lishi mumkin) 1500 so'zdan oshmasligi talab etiladi.

Taqriz formati: 1) sarlavha: kitob nomi, muallif (mualliflar), nashr qilingan shahar: nashriyot nomi, nashr yili, sahifasi soni. Narxi, ISBN raqami, (qattiq/yumshoq muqova); 2) taqriz so'ngida: taqrizchining F.I.O., ish joyi, pochta manzili.

II. Maqola bo'limlarini rasmiylashtirish

Maqola nomi – normal harflarda, to'q bo'yoqda, 16 hajm.

Maqola nomi o'zbek va ingliz tillarida (agar maqola boshqa tilda yozilgan bo'lsa, maqola yozilgan til va ingliz tilida) beriladi.

Maqola kirish, asosiy qism bo'limlari va xulosadan tashkil topadi.

Maqola bo'limlari sarlavhasi – to'q bo'yoqda, 14 hajm.

III. Maqolada tarjimalardan foydalanish

Boshqa tillardagi matn yoki boshqa manbalar tarjimoni aniq ko'rsatilishi kerak. Agar matn maqola muallifi tomonidan tarjima qilingan bo'lsa, u holda "tarjima muallifniki"

shaklida beriladi.

Rasmiy nashrdan olingan tarjima-matn tahrir qilinmaydi.

Zarur holatda tarjima matnga sana, turli diakritik belgilar va boshqa elementlar kiritilishi mumkin.

Tarjima qilingan matn olingan manba nomi asl holicha beriladi. Zarur deb topilsa, uning nomi qavs ichida berilishi mumkin.

Geografik nomlar tarjima qilinmaydi va asl shaklida beriladi.

Tashkilotlar nomi tarjima qilinmaydi va asl shaklida beriladi.

Davr nomi rasmiy qabul qilingan shaklda beriladi.

IV. Ko'chirma va tarjima parchaning berilishi

Manbadan olingan ko'chirma parcha asosiy matndan 1 qator tashlab ajratiladi, satr oralig'i 1 interval, markazda, 12 hajmda yoziladi.

Ko'chirmaning tarjimasi qavs ichida () satr boshidan yozilishi kerak. Bunday ko'chirma *Times New Roman* shrift, 12 hajm, normal yozuvda beriladi.

V. Havola va izohlar berish

Manbaga havola matn ichida to'rtburchak qavsda [] beriladi. Havola qilingan manbalar bir nechta bo'lsa, ular nuqtali vergul (;) bilan ajratiladi.

Izohlar tegishli sahifa pastida, tartib raqami bilan joylashtiriladi.

VI. Qo'lyozma (toshbosma) manbalar va nashr etilgan asarlar bibliografiyasi

Bibliografiyada muallif yoki asar nomi satr boshidan, boshqa barcha qatorlari xatboshidan yoziladi. Adabiyotlar *bibliografiyada* o'zbek lotin alifbosi tartibida ko'rsatiladi.

VII. Qo'lyozma va toshbosma manbalar bibliografiyasi

Qo'lyozma yoki toshbosma manbalarni bibliografiyada o'zi yozilgan grafikada berish maqsadga muvofiq. Lotin alifbosidagi transliteratsiyasini berish ham mumkin. Ba'zan qo'lyozma asarning nomi muallif ismidan oldin yozilishi ham mumkin.

Muallif nomi. Ko'chirilgan asr (agar mavjud bo'lsa). Asar nomi. Qo'lyozma (toshbosma): saqlanayotgan joy, inventar raqam.

Xondamir. XV asr. Makorim ul-axloq. Qo'lyozma: O'zFASHI, № 742.

VIII.1. Kitoblar uchun

Bibliografiyada:

Familiya, ism. Nashr yili. *Kitob nomi*, Shahar: Nashriyot nomi.

Qudratullayev, Hasan. 2018. *Boburning adabiy-estetik olami*. Toshkent: Ma'naviyat.

Matnda kitobga havola:

[Familiya kitob nashr yili, sahifa raqami]

[Qudratullayev 2018, 99]

Agar bir muallifning bir yilda nashr qilingan kitoblaridan foydalanilgan bo'lsa, bibliografiyada kitobning nashr yili o'zbek lotin alifbosi harflari bilan ajratilib ko'rsatiladi.

Sirojiddinov, Shuhrat. 2011 (a). *Alisher Navoiy: manbalarning qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

Sirojiddinov, Shuhrat. 2011 (b). *O'zbek adabiyotining falsafiy sarchashmalari*. Toshkent: Akademnashr.

Matnda kitobga havola:

[Familiya, kitob nashr yili, sahifa raqami]

[Sirojiddinov 2011 (a), 99]

[Sirojiddinov 2011 (b), 67]

Ikki muallif tomonidan yozilgan kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi.

Abdurahmonov, G'anijon, Alibek Rustamov. 1984. *Navoiy tilining grammatik xususiyatlari*. Toshkent: Fan.

Matnda kitobga havola:

[Familiya va Familiya nashr yili, sahifa raqami]

[Abdurahmonov, Rustamov 1984, 52]

Agar kitobning uch va undan ortiq mualliflari bo'lsa, bibliografiyada barcha mualliflarning ismlari to'liq yoziladi. Bunday kitobga havola qilinganda birinchi muallif ismi yoziladi va "boshqalar" deb ko'rsatiladi.

[Familiya va boshqalar kitob nashr yili, sahifa raqami]

[Vohidov va boshqalar 2010, 847]

Kitob yoki to'plam maqolasini bibliografiyada berish tartibi:

Familiya, ism. Nashr yili. "Maqola nomi." *Kitob yoki to'plam nomi*, Ism Familiya, Ism Familiya muharrirligida, maqola sahifasi raqamlari. Shahar: Nashriyot.

Abdug'afurov, Abdurashid. 2016. "Badoye' ul-bidoya"ning tuzilish sanasi". *XX asr o'zbek mumtoz adabiyotshunosligi*, Olim To'laboyev muharrirligida, 174–184. Toshkent: O'zbekiston milliy ensiklopediyasi.

Matnda kitob yoki to'plam maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Abdug'afurov 2016, 176]

Elektron shaklda nashr qilingan kitoblar uchun:

Elektron kitobning bir nechta formati bo'lsa, bibliografiyada foydalanilgan format ko'rsatiladi. Elektron kitobning internet manzili (URL) hamda shu manba olingan sana ko'rsatilishi lozim.

Elektron kitobni bibliografiyada berish:

Familiya, Ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi. URL. Foydalanilgan sana.

Mamatov, Ulug'bek. 2018. *O'zbekiston madaniyatida tarixiy janrdagi tasviriy san'at asarlari*.

Toshkent: Mumtoz so'z. <https://kitobxon.com/uz/catalog/sanat/>. 12.03.2019.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Маматов 2018, 11]

Ikki muallif tomonidan yozilgan elektron kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi. Internet adres (URL).

Sirojiddinov, Shuhrat va Sohiba Umarova. 2017. *O'zbek matnshunosligi qirralari*. Chikago: Chikago universiteti nashriyoti. <http://press-pubs.uchicago.edu/founders/>.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Sirojiddinov 2017, 19-hujjat]

VIII.2. Jurnal maqolasi uchun

Chop etilgan jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi". *Jurnal nomi* jurnal soni: maqola sahifalari.

Mahmudov, Nizomiddin. 2013. "Termin, badiiy so'z va metafora". *O'zbek tili va adabiyoti* 4: 3 – 8. Toshkent.

Matnda jurnal maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Mahmudov, 2013, 5]

Elektron jurnal uchun:

Elektron jurnal uchun jurnalning DOI manzili ko'rsatiladi. Agar DOI manzili mavjud bo'lmasa, internet adresi ko'rsatilishi kerak (URL). DOI – bu o'zgarmas ID bo'lib, internet tarmoqlarining elektron adreslari tizimiga ulangan, ya'ni manbani boshqaruvchi <http://dx.doi.org/> manzildir.

Elektron jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni: maqola sahifalari. DOI adres (yoki URL).

Aminov, Hasan. 2018. "O'zbekiston san'atida temuriylar siymosi". *O'zbekistonda xorijiy tillar* 2: 246 – 253. doi: 10.36078/1596780051.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

VIII.3. Gazeta yoki ilmiy-ommabop jurnal uchun

Gazeta yoki ilmiy-ommabop jurnal maqolasiga havola matn shaklida beriladi (masalan, Muhammadjon Imomnazarovning 27.02.2005dagi “O‘zbekiston adabiyoti va san’ati” gazetasida chop etilgan maqolasida aytilganidek...); odatda, bunday manbalar umumiy adabiyotlar ro‘yxatida keltirilmaydi. Agar keltirilsa, kitoblarga qo‘yiladigan talablarga asosan beriladi.

Agar onlayn maqolaga havola berilayotgan bo‘lsa, uning internet manzili (URL), maqola olingan sana ko‘rsatilishi kerak.

Gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Gazeta-Jurnal nomi*, nashr sanasi.

Imomnazarov, Muhammadjon. 2005. “Jomiy “Xamsa” yozganmi?.” *O‘zbekiston adabiyoti va san’ati*, January 25.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Imomnazarov 2005, 4]

Elektron gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Jurnal nomi*, nashr sanasi. Internet adres.

Jabborov, Rustam. 2019. “Navoiyning Tabrizda yashagan xorazmlik kotibi”. *UZA: O‘zbekiston Milliy axborot agentligi*, 08.12. <https://uza.uz/uz>.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Jabborov 2010, 17]

Maqola so‘ngida foydalanilgan adabiyotlar o‘zbek lotin alifbosi tartibida beriladi. Adabiyotlar ro‘yxati ikki qismdan iborat bo‘lishi, birinchi qismda foydalanilgan adabiyot chop etilgan grafikada yuqorida ko‘rsatilgan shaklda rasmiylashtirilishi, ikkinchi qismda esa barcha foydalanilgan adabiyotlar o‘zbek lotin alifbosida berilishi talab qilinadi. Misol uchun:

Adabiyotlar

Баранов, Х.К. 1958. Арабско – русский словарь. Москва: Наука.

Adabiyotlar

Baranov, X.K. 1958. Arabsko – russkiy slovar. Moskva: Nauka.

Maqolani rasmiylashtirish talablarining ingliz tilidagi variantini “The Chicago Manual of Style, 16th Edition” qo‘llanmasi yoki <https://www.chicagomanualofstyle>. havolasidan ko‘rib olishingiz mumkin.

GUIDELINES FOR CONTRIBUTORS

Uzbekistan: language and culture is an academic journal, publishing research in linguistics, history, literature, translation studies, arts, ethnography, philosophy, anthropology and social studies. We aim to publish cutting edge, innovative, conceptually interesting, original case studies and new research, which shape and lead debates in multifaceted studies. We do not publish economic analyses or policy papers. Any opinions and views expressed in publications are the opinions and views of the authors, and the publishers are not responsible for the views/ reviews of the contributors.

The journal is published four times a year. The language of articles can be English, Russian and Uzbek. Other Turkic languages are also welcomed. In addition to research articles, the journal welcomes book reviews, literature overviews, conference reports and research project announcements.

1. General

- Submission Guideline

1. Manuscripts may be submitted at any time during the year. However, if the author wishes to have his/her manuscript published in a certain issue of the journal, the submission should be made at least five months in advance of the proposed publication date.

2) Manuscripts should be submitted by email (uzlangcult@gmail.com) as an attachment in MS Word document (.doc) format and use MS Word Source.

3) All manuscripts should be submitted with a cover page including an email address, a mailing address and a short introduction about the author(s) /contributor(s)'.

2. Manuscript format

1) The main texts should be written in Times New Roman font, 12 point, and single-spaced in 44 pagination with 1-inch margins.

2) Submissions must follow the author-date system of *The Chicago Manual of Style*, 16th Edition.

3) Quotations are given in brackets in the text.

4) A research article should normally be no more than 9,000 words in length, including the following contents:

- an abstract of 150-200 words (in English, Russian, and Uzbek) and seven to ten keywords;

- a list of references of no more than five (5) pages;

- tables and figures, if any.

5) A book review should generally be about 1,500 English words (or other languages) in length, and must include the heading and closing in the following format:

- Heading: *Title of the Book*. By Author's Name(s). City of Publication: Publisher Name, Year. pp. Price, ISBN:, (hardcover/paperback).

- Closing: Book reviewer's name, affiliation and postal address at the end.

6) Style Points Headings. Limit: Four levels.

Level 1. Title Style (e.g. the first letter of each word upper case, except prepositions), Bold, and 14 point.

Level 2. Title Style, Italics, 14 Point.

Level 3. Modified “down” style (first letter upper case, or first letter of first two words if the first word is an article), Bold, and 12 point.

Level 4. Modified down style, Bold, 11 point.

3. Style and Usage

1) Translation

- Translated excerpts from classical texts or non-English sources should be annotated with clarification of its original/published language and translator. Likewise, “Author’s own” translations of quoted texts should be noted as such.

- The author is expected to provide an English translation of key terms in the work, rather than a translator without expertise in the subject.

- Excerpts or quoted texts from published translation will not be edited. However, UzLC editors may query or modify translations of key terms or texts provided by the author.

- Where necessary, short supplementary information such as dates, an item in its original characters, or the Romanized form of a non-English item, may be included.

- Names of foreign publishers, and titles of sources published in a foreign language should primarily appear in Romanized form without translation. However, if necessary, a translation may be added in brackets ([]).

2) Names and Terms

- Place Names (foreign):

Designation for division of areas should be either translated or hyphenated after the given area name.

Designation for geographical/structure names are not hyphenated, and appear without the equivalent English term.

Institutional names are considered proper nouns. Their names should appear following the preference of the individual institutions.

3) The descriptive designation of a period is usually lowercase, except for proper names or traditionally capitalized terms.

4. Quotation

1) Block Quotations:

- A block quotation should start with double line spacing and an indentation from the left margin. From the second paragraph of the block quotation, additional paragraph indentation is needed.

Texts in block quotation should be written in Times New Roman 10 pts., and not be entirely italicized.

5. Others

1) There is one space after sentence punctuation and not two.

2) The end parenthesis, closing quotation mark, and footnote numbers come after the sentence punctuation.

3) For parentheses within parentheses, use brackets ([]).

6. Basic Citation Format

The following examples illustrate citations using the **author-date** system. Each example of a reference list entry is accompanied by an example of a corresponding parenthetical citation in the text. For more details and many more examples, see chapter 15 of *The Chicago Manual of Style*.

BOOK

Reference List (hanging indent):

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of How Eating Has Evolved*. New York: Penguin.

In Text Cite:

[Pollan 2006, 99–100]

Reference List (hanging indent):

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941–1945*. New York: Knopf.

In Text Cite:

[Ward and Burns 2007, 52]

For four or more authors, list all of the authors in the reference list; in the text, list only the first author, followed by et al. (“and others”):

[Barnes et al. 2010, 847]

Reference List (hanging indent) book chapter:

Kelly, John D. 2010. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press.

In Text Cite:

[Kelly 2010, 77]

Chapter of an edited volume originally published elsewhere (as in primary sources):

Reference List (hanging indent) book originally published elsewhere:

Cicero, Quintus Tullius. 1986. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

In Text Cite:

[Cicero 1986, 35]

BOOK PUBLISHED ELECTRONICALLY

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date only if one is required by your discipline. If no fixed page numbers are available, you can include a section title or a

chapter or other number.

Reference List (hanging indent):

Austen, Jane. 2007. *Pride and Prejudice: A Novel in Five Books*. New York: Penguin Classics. Kindle edition.

In Text Cite:

[Austen 2007, 101]

Reference List (hanging indent):

Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. <http://press-pubs.uchicago.edu/founders>

In Text Cite:

[Kurland and Lerner, chap. 10, doc. 19]

JOURNAL ARTICLE

Article in a print journal

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.

Reference List (hanging indent):

Weinstein, Joshua I. 2009. "The Market in Plato's Republic." *Classical Philology* 104:439–58.

In text cite:

[Weinstein 2009, 440]

Article in an online journal

Include a DOI if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your discipline.

Reference List (hanging indent):

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115:405–50. doi:10.1086/599247.

In text cite:

[Kossinets and Watts 2009, 411]

Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a New York Times article on February 27, 2010..."); they are commonly omitted from a reference list. The following examples show more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your discipline requires one. If no author is identified, begin the citation with the article title.

Reference List (hanging indent):

Mendelsohn, Daniel. 2010. "But Enough about Me." *New Yorker*, January 25.

In text cite:

[Mendelsohn 2010, 68]

Reference List (hanging indent):

Stolberg, Sheryl Gay, and Robert Pear. 2010. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

In text cite:

[Stolberg and Pear 2010, 12]

WEBSITE

A citation to website content can often be limited to a mention in the text ("As of July 19, 2008, the McDonald's Corporation listed on its website . . ."). If a more formal citation is desired, it may be cited as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.

Bibliography (hanging indent):

Google. 2009. "Google Privacy Policy." Last modified March 11. <http://www.google.com/intl/en/privacypolicy.html>.

In text cite:

[Google 2009]

Reference List (hanging indent):

McDonald's Corporation. 2008. "McDonald's Happy Meal Toy Safety Facts." <http://www.mcdonalds.com/corp/about/factsheets.html>.

In text cite:

[McDonald's 2008]

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58-a harbiy shaharcha.